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TERRACOTTA PORTRAIT OF AN ENGLISH ECCLESIASTIC OF THE  
EARLY XVI CENTURY, TRADITIONALLY SAID TO REPRESENT  
JOHN FISHER. BISHOP OF ROCHESTER

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

NOVEMBER, 1936

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BY THE

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## A COPLEY EXHIBITION

On Tuesday, December 22, the Museum will open to its Members an exhibition of the paintings of John Singleton Copley. The exhibition will be open to the public on the following day and remain on view through Sunday, February 14.

The exhibition is intended to commemorate the two-hundredth anniversary of Copley's birth. It must be admitted, however, that there is some obscurity on the question of exactly when Copley was born. Ten years after his death in 1815, his son, Lord Lyndhurst, was informed by the Irish branch of the family that the artist had been born in 1737, and that was the date also adopted by Copley's earliest biographer, Allan Cunningham, who wrote in 1830-1833. This date was generally accepted until recently, when certain documents have been interpreted as putting the event in 1738, but the Museum's Department of Paintings prefers to follow the earliest biography.

After Benjamin West, Copley was the first American painter of prominence to go to England for study and for the practice of his art. There he remained from 1775 until his death, and he is fittingly known as a painter of both the American and the English school. It has, therefore, been the Museum's effort to assemble some of the outstanding works of his later, English career, as well as of his colonial period. For the former the Museum is most fortunate in being able to show some of the best known of the works he painted in England. These are still in the possession of the royal family and in the national collections of Great Britain, and it is through the generosity of His Majesty the King and the authorities of the Tate Gallery and the National Portrait Gallery that they are to be lent to the Museum. Furthermore, the exhibition will include paintings which are the property of the Foundling Hospital in London, and of Lord Brabourne and Lord Barrington.

The exhibition thus will have an added interest in being the first held in this country to which important contributions have been made from the English public collections.

H. E. WINLOCK.

## A GIFT OF SYRIAN IVORIES

In 1932 the late George D. Pratt presented the Museum with three important ivories<sup>1</sup> from a group unearthed at an unknown site in northern Syria. Realizing the importance of these ivories, Mr. Pratt gradually acquired most of the excavated material and this Mrs. Pratt has now generously presented to the Museum in memory of her husband.<sup>2</sup> The collection comprises carvings in the round, fragments of plaques with relief and openwork decoration, and fragments of several large bowls. All the ivories are calcified, and many of them are dark gray in color as a result of fire.

Two of the ivories are carved in the form of seated sphinxes (see fig. 1), each showing an oval face with a prominent nose and eyes with large, hollow pupils which were originally inlaid with paste. The stylized hair or wig is arranged in several spiral locks, two of which frame the face, and in the middle of the forehead is a hornlike projection like that frequently seen on the headdresses of Hittite figures in sculpture. At the back a long pigtail extends from the nape of the neck to the base. These sphinxes were painted red and partly gilded, and in places both color and gold leaf are preserved. Together with two sphinxes presented by Mr. Pratt in 1932, they probably formed the legs of a piece of furniture. Two other furniture legs, of different sizes, are in the form of a lion's leg and paw. In both cases, as the square opening at the bottom indicates, the paw rested on another element—probably a conical piece such as

may be seen on furniture represented in Assyrian and Hittite sculpture.

A masterpiece of Oriental ivory carving in the round is the small statuette of a man (fig. 2) dressed in the short garment with wide girdle typical of a number of Syrian bronzes and Hittite reliefs. In Syro-Hittite fashion he holds his clenched fists and lower arms horizontally against his body. The facial type, with large almond-shaped eyes (originally inlaid), is Syrian. The two locks of hair which end on the chest in spirals recall the sphinxes described previously.

Of very fine quality also is the fragment of a plaque with a sphinx in profile. The features and the spiral locks follow the style of the ivories described above. Like the other flat pieces, it belonged to a series of plaques with openwork decoration similar to those from Arslan-Tash, in northern Syria, and Samaria, in Palestine.<sup>3</sup> The plaque may have formed part of a composition in which a sphinx was placed at each end of a sacred tree, as for instance on a pyxis from Nimrud and several plaques from Samaria.

Among our ivories are five representing animals or birds, which show the influence of Assyrian, Hittite, and Egyptian art. A beautifully carved relief shows a reclining deer attacked by a hawk, whose claws and leg are visible (fig. 3). The piece is complete; the rest of the composition, which is missing, was attached by dowels, as two round holes clearly indicate. Such animal groups were popular in Oriental art and are often found on Hittite sealstones from Syria and Asia Minor. Another of our reliefs represents a



FIG. 1. IVORY SPHINX, SYRIAN  
PROBABLY XIII-XII CENTURY  
B. C.

<sup>1</sup> Acc. nos. 32.161.46-48. On exhibition in Gallery D 11. BULLETIN, vol. XXVIII (1933), p. 24.

<sup>2</sup> Acc. nos. 36.70.1-18. Shown this month in the Room of Recent Accessions.

<sup>3</sup> F. Thureau-Dangin and others, *Arslan-Tash* (Paris, 1931), pls. XXVII-XXX, XXXVII-XXXIX; J. W. Crowfoot, *Palestine Exploration Fund Quarterly Statement*, 1932, pl. II, and 1933, pl. I.

seated lion turning its head. An ivory carved in the form of a calf's head may have been a finial on a piece of furniture.

A very fine ivory, carved in high relief, represents a falcon in front view. Openings to the right and left denote that originally wings were attached. The stylization of the head suggests a derivation from the hawk of the Egyptian god Horus. The influence of the Egyptian pantheon, which is so prominent in ivories from other Syrian sites, may



FIG. 2. IVORY STATUETTE, SYRIAN  
PROBABLY XIII-XII CENTURY B. C.

be recognized also in the relief showing a lioness-headed human figure holding a branch, which recalls the Egyptian goddess Sakhmet. Figures of gods holding stalks of lotus and papyrus tied together, also borrowed from Egyptian art, are well known from ivories found at Arslan-Tash and Samaria.<sup>4</sup>

Several large pieces and numerous fragments come from two or more circular bowls, one of which we were able to reconstruct. The diameter of this bowl is 11 $\frac{5}{8}$  inches, that of another has been determined as 10 $\frac{3}{8}$  inches from the arc of a fragment of the rim. Each has a molded rim and is decorated at intervals with the short interlacings popular on Hittite sculptures and sealstones.

<sup>4</sup> Thureau-Dangin, *op. cit.*, pl. xxvi; R. D. Barnett, *Iraq*, vol. II, part 2 (Oct., 1935), fig. 3.

The interior of the larger bowl shows a number of ornamental bronze nails with round tops, arranged concentrically in rows. The small holes which appear at intervals indicate that both bowls were supported on several legs.

Objects made of ivory or ornamented with ivory carvings were great luxuries and highly esteemed by Oriental rulers. Ivories and ivory furniture such as beds and stools are mentioned among the precious spoils taken by the Assyrians from towns in Syria. Artists from Tyre created the famous throne of ivory overlaid with gold in the palace which King Solomon (reigned about 974-937 B.C.) built in Jerusalem. Numerous ivories with Syro-Phoenician characteristics were found by Layard and Loftus in the palaces of the Assyrian king Ashur-nasir-apal II (885-860 B.C.) at Nimrud.<sup>5</sup> In Samaria, the capital of Israel in the ninth century, stood the famous ivory house built by King Ahab (about 870-850). The ivory beds used by wealthy Samaritans were denounced by the prophet Amos. A number of ivories found in 1918 in Arslan-Tash came from a couch which, according to an Aramaic inscription, belonged to King Hazael, who reigned in Damascus about 840 B.C.

Ivories from the above sites are usually divided into two groups. In one Egyptian influence is predominant, in the other the style is purely Syrian. Most of these ivories may be assigned on historical grounds and archaeological evidence to the ninth and eighth centuries and attributed to Phoenician artists or, as has been suggested recently in connection with the "Syrian group" of the Nimrud ivories, craftsmen from other parts of Syria working in Phoenician bazaars.

The dating of the ivories presented to the Museum by Mr. and Mrs. Pratt offers various difficulties. Although they show a certain relation to Syrian ivories of the ninth and eighth centuries, they are closer in style to the ivories from Ras Shamra and Minet-el-Beida which date from the second millen-

<sup>5</sup> Sir Austen Henry Layard, *Monuments of Nineveh*, series I, pls. 88-89; F. Poulsen, *Der Orient und die frühgriechische Kunst* (Leipzig and Berlin, 1912), figs. 25-39, 70; R. D. Barnett, *op. cit.*, pp. 179-210.

nium B.C.<sup>6</sup> For instance, in comparing our sphinxes with those from Nimrud, Samaria, and Arslan-Tash we note that the treatment of the former has a higher degree of schematization and that there is an almost complete suppression of detail. A coiffure of geometrical spirals recalling that of the goddess Astarte on gold pendants of the thirteenth century B.C. found at Minet-el-Beida is used instead of the Egyptian wig of the later ivory sphinxes. The treatment of the fur of a lioness on one of our reliefs is identical with that on an ivory finial from Ras Shamra

### A PORTRAIT OF AN ENGLISH ECCLESIASTIC OF THE SIXTEENTH CENTURY

An extraordinary painted terracotta portrait bust of an English ecclesiastic, traditionally said to represent John Fisher, Bishop of Rochester (figs. 2, 5, and the cover), has been purchased by the Museum and may be seen this month in the Room of Recent Accessions.<sup>1</sup> It is a well-known fact that virtually all the surviving examples of portrait sculpture of the period of the Renais-



FIG. 3. IVORY PLAQUE, SYRIAN, PROBABLY XIII-XII CENTURY B. C.

which dates from the fourteenth century B.C. The stylistic relation of our ivories to Syro-Hittite art has already been pointed out. It is therefore of great interest to note that with them were found clay seal impressions which are also Syro-Hittite and which seem to belong to the second millennium B.C. Considering the archaic style of our ivories and the stylistic parallels, we may date them tentatively to the end of the second millennium, possibly to the thirteenth or twelfth century. The probability is that they are products of some unknown Aramaean art center in northern Syria, where Hittite and early Phoenician influences met. As further material from the same site becomes available, we hope that a more definite dating can be established.

M. S. DIMAND.

<sup>6</sup> F. A. Schaeffer, *Syria*, vol. x (1929), pp. 285-297, and *The Illustrated London News*, vol. 188 (Feb. 22, 1936), pp. 308-311, fig. 14.

sance in England are parts of sepulchral monuments in which the subjects are represented as deceased. It is, therefore, an unusual aspect of the bust acquired by the Museum that it appears, in so far as one can judge, to have been modeled from life.

The recorded history of the bust begins in the year 1779, when, together with two companion pieces, it is mentioned in a letter from Michael Tyson to William Cole.<sup>2</sup> The reference is of such interest that it is here quoted in full: "I have little to entertain you with, in regard to our domestic matters, only to tell you that we are all well; and shall therefore give you some account of our late ramble, as I was very busy the whole time as an Antiquary.—Our first stage was to Hatfield Priory, the noble

<sup>1</sup> Acc. no. 36.69. Dick Fund. H. 24 1/4 in.

<sup>2</sup> B.M. Add. ms. 5993, fol. 152-153b. Communicated to the Victoria and Albert Museum by H. M. Hake and C. F. Bell.



House of Mr Wright, indeed so elegant and so comfortable, the [*sic*] one almost forgives his pulling down the old Priory with its fine Bay Window.—in the Hall of his House are three Busts in Terra Cotta of Hen: VII. Bishop Fisher and Hen: VIII aet : 19.—they are said to be the work of Pietro Torregiano, who executed the magnificent Tomb



FIG. 1. DRAWING BY HOLBEIN OF  
BISHOP FISHER

of Hen: VII.—and were taken out of the Room over the Holbein Gate at Whitehall.—perhaps Mr Walpole would like to know the fate of these very singular Busts."

The next certain reference to the three busts<sup>3</sup> occurs in J. T. Smith's *Antiquities of Westminster*<sup>4</sup> (published in 1807) in the course of a discussion of the Holbein Gate. Smith says in part: "From another quarter<sup>5</sup>

<sup>3</sup> The connection between these busts and those mentioned by Thomas Pennant in 1700 in his *Second Account of London* (p. 93) is doubtful.

<sup>4</sup> Page 23.

<sup>5</sup> Smith has just cited Pennant.

intelligence was obtained that after the gate was taken down,<sup>6</sup> three of the busts were in the possession of a man who kept an old iron shop in Belton Street, St. Giles's; and that the busts were supposed to have been stolen (when the gate was taken down), and were afterwards sold to this man, who had them three or four years. Mr. Wright the coachmaker, who then lived in Long Acre, seeing them in the shop, bought them, and employed Mr. Flaxman the sculptor, then a boy, to repair them. They were in Terra Cotta, and colored and gilt. The dress of one of the busts was painted dark red, and the ornaments gilt; among which were alternately the Rose and H, and the Crown and R in gold. Mr. Flaxman repaired them for Mr. Wright the purchaser, about thirty-four years ago; which, as this account was given in or about the year 1803, would be about 1769. [Flaxman would have been fourteen years old at this time.]

"On mentioning these particulars to another gentleman [Henry Hoare, Esq.], he recollected that Mr. Wright above mentioned, had lived in an house called Hatfield Priory, at Hatfield Peverell, near Witham, in Essex, and suggested the probability of these busts being in the possession of his descendant, who still lived there; and, on writing to a friend in that neighborhood [Rev. Mr. Foote Gower], it was learnt that they were actually there. By this friend's means permission was obtained to see and copy them, and in the year 1803, Mr. Smith went down for that purpose. They were then, and still are, in the possession of Peter Luard Wright, Esq. his descendant; and Mr. Bennet, a clergyman, who has the living there, has been repeatedly told by Mr. Wright, the purchaser, that they were busts of Henry VII, Henry VIII when sixteen, and Fisher bishop of Rochester. By the indulgence of Mr. Wright, the present possessor, drawings were made of them by Mr. Smith, and from those drawings the plate on the opposite page is engraven. They are of Terra Cotta, larger than life, and very probably by Torregiano, who executed the monument of Henry VII, in Westminster Abbey, but have been repainted in oil of a Terra Cotta colour."

<sup>6</sup> This took place in 1759.

In 1894 the existence of the busts is again noted, by Alfred Higgins,<sup>7</sup> who, although he appears never to have seen them himself, feels that "one might almost venture, from the print in Smith's *Westminster*, to ascribe them to Torrigiano." They remained at Hatfield Peverel until shortly before

property of a well-known American collector, and the Bishop Fisher has been acquired by the Metropolitan Museum.

So much for the recorded pedigree of the three busts. It now becomes necessary to sift these traditions and arrive at some conclusion as to the likelihood of their correct-



FIG. 2. PORTRAIT BUST TRADITIONALLY SAID TO REPRESENT  
JOHN FISHER, BISHOP OF ROCHESTER

1928, when they were sold to Arthur Wilson-Filmer and installed in Leeds Castle, his residence in Kent.<sup>8</sup> Within the past year the Henry VII has found a permanent resting place in the Victoria and Albert Museum,<sup>9</sup> the Henry VIII has become the

ness. First of all, it should be observed that all three busts give every evidence to the present writer of being from the same hand and of having been made at about the same time<sup>10</sup> and for the same purpose. Thus what is true historically of one would apply likewise to the others. Before attempting to date or attribute the busts, it may be well to consider their subjects apart from tradition.

That the bust acquired by the Victoria and Albert Museum represents Henry VII

<sup>7</sup> *The Archaeological Journal*, vol. LI (1894), p. 195. The mention occurs in an essay entitled "On the Work of Florentine Sculptors in England in the Early Part of the Sixteenth Century. . . ."

<sup>8</sup> Sir Cecil Harcourt-Smith, *Old Furniture*, vol. v (Sept.-Dec., 1928), pp. 187 ff.

<sup>9</sup> Victoria and Albert Museum, *Review of the Principal Acquisitions during the Year 1935* (London, 1936), pp. 3, 4, ill.

<sup>10</sup> This view as to date is not held by C. R. Beard in an interesting article in *The Connoisseur*, vol. LXXXIV (July-Dec., 1929), pp. 77 ff.

(fig. 3) there can be little question, for its resemblance to the effigy on his tomb in Westminster Abbey, by Torrigiano, is surely more than accidental. Dissimilarities there are, but they may be explained in part by slight difference in age but principally by the rigidity with which the features of the dead king are delineated as opposed to the living quality of the bust. In the latter the extraordinarily subtle portrayal of the details of facial expression conveys at once the conviction that it was modeled from life. If this were so, the bust could not have been

this bust and identified portraits of Henry VIII; since this question has, to the writer's mind, no particular bearing on the bust acquired by this Museum, it will not be gone into here.

In the case of the Museum's bust we are on even more uncertain ground, although "no satisfactory alternative [i.e. to its identification as Bishop Fisher] has hitherto been suggested."<sup>14</sup> Presumably the most trustworthy likeness of Fisher is the drawing by Holbein at Windsor Castle (fig. 1). It must have been executed toward the end



FIG. 3. BUST OF HENRY VII

Reproduced from *The Connoisseur*, vol. LXXXIV (1929), p. 85



FIG. 4. BUST OF HENRY VIII (?)

executed later than 1509, the year of the king's death. Sir Cecil Harcourt-Smith<sup>11</sup> estimated its date at about 1507, whereas the present authorities of the Victoria and Albert Museum favor 1508-1509.<sup>12</sup>

The bust said to represent Henry VIII (fig. 4), while it may possibly portray that monarch, conforms less tangibly to any known likeness of him. We have seen above that in 1779 and again in 1803 the bust was reputed to be his portrait, in one instance at the age of nineteen, in the other at sixteen. Henry was born in 1491 and would, therefore, have been sixteen years old in 1507. If we assume, then, that this bust is of approximately the same date as that of Henry VII, the facts seem in a general way to tally. There has, however, been disagreement<sup>13</sup> as to the physiognomical connection between

of the bishop's life, or about twenty-five years later than what we believe to have been the approximate date of the bust. The drawing would seem to depict Fisher in his seventies, whereas the subject of the bust appears to have been somewhere between the ages of forty-five and fifty. The principal differences between the face portrayed in the drawing and that of the bust are concerned with flesh rather than bony structure and are the type of change wrought by age and adversity. There would seem to be more than a casual resemblance between the two portraits, a resemblance sufficient to lend weight, tentatively at any rate, to the tradition that the bust portrays Bishop Fisher.<sup>15</sup>

<sup>14</sup> Victoria and Albert Museum, *op. cit.*, p. 4.

<sup>15</sup> A certain resemblance between the bust and the head of the effigy on the tomb of Dr. Yonge formerly in the Rolls Chapel in London is probably traceable to treatment rather than to subject.

<sup>11</sup> *Op. cit.*, p. 188.

<sup>12</sup> Victoria and Albert Museum, *op. cit.*, p. 4.

<sup>13</sup> Cf. Beard, *op. cit.*, p. 82.



There is not space available here to do more than note the barest essentials of Fisher's life.<sup>16</sup> Born at Beverley in Yorkshire probably not earlier than 1459 and possibly several years later,<sup>17</sup> he obtained his higher education at Michael House, Cambridge. In 1494 he became senior proc-

1509 he was called upon to preach the funeral sermon at Saint Paul's for Henry VII, and three months later for his benefactress, the king's mother. The eventual tragedy of Fisher's end was foreshadowed as early as 1517, when it became evident that there was no sympathy lost between him and the



FIG. 5. PROFILE VIEW OF PORTRAIT BUST TRADITIONALLY SAID TO REPRESENT JOHN FISHER  
BISHOP OF ROCHESTER

tor in the university and in 1497 master of his college. In the latter year he was appointed confessor to Henry VII's mother, Margaret, Countess of Richmond. Under her patronage his rise was rapid and in 1504 he had attained the chancellorship of Cambridge as well as the see of Rochester. In

king's all-powerful minister, Wolsey. As confessor to Queen Catherine and also as an ardent and conservative Catholic, Fisher's conduct ultimately, in 1529, involved him in the question of Henry VIII's divorce of the queen. This he opposed, making an enemy of the king himself as well as of Anne Boleyn. In April, 1534, together with his friend Sir Thomas More, Fisher refused to take the oath of compliance with the Act of Succession, as the result of which he was committed to the Tower. In November of the same year, after the passing of the Act of Supremacy, he was accused of treason for

<sup>16</sup> For detailed accounts see *The Catholic Encyclopedia*, vol. viii, pp. 462 ff., and the *Dictionary of National Biography*, vol. xix, pp. 58 ff.

<sup>17</sup> It has been pointed out that had he been born as early as 1459 he would have attained the unusually advanced age of twenty-five when he was admitted to the B.A. degree at Cambridge in 1484.

refusing to recognize the king as supreme head of the Church. He was deprived of the see of Rochester, but shortly afterwards was created cardinal priest of Saint Vitalis by Pope Paul III, much to the king's annoyance. Fisher was finally found guilty of treason by a jury on June 17, 1535, and was executed five days later. In 1886 he was beatified and in 1935, four centuries after his martyrdom, canonized, together with Sir Thomas More.

It has already been noted that the three busts have on several occasions been ascribed to the Florentine sculptor Pietro Torrigiano (1472-1528). The relation between the bust of Henry VII and the effigy on his tomb by Torrigiano is certainly very close, although the materials are different, the effigy being in bronze. Furthermore, there is a marked similarity in treatment between the bust of Bishop Fisher and the painted terracotta effigy of Dr. Yonge attributed to Torrigiano (formerly in the Rolls Chapel and now in the Public Record Office Museum in London). There is no record that Torrigiano was in England before 1511,<sup>18</sup> when he was commissioned to execute the tombs of Henry VII and his mother; on the other hand there would appear to be no good reason why the sculptor might not have visited England at the time we believe the three busts were made (i.e. about 1507-1509). In any event, the busts give every evidence of being the work of one of the able Italian sculptors employed in England in the early sixteenth century. Mr. Beard,<sup>19</sup> who favors a somewhat later date for the busts, has suggested the names of Benedetto da Rovezzano and Giovanni da Maiano as other possibilities, but he points out that "there is no evidence of his [Rovezzano's] presence in England anterior to 1524, though he was probably established here some short time before" and that "da Maiano's name first appears in the Royal accounts in 1519." Our dating of the busts would presumably, therefore, rule out these two sculptors.

<sup>18</sup> In the years between 1503 and 1511 information concerning the sculptor's whereabouts is meager. It is known, however, that he was in Antwerp in 1509, and he might well have sojourned on the other side of the channel before then.

<sup>19</sup> *Op. cit.*, pp. 84, 85 respectively.

As for the tradition that the busts came from the Holbein Gate,<sup>20</sup> this it has been impossible as yet to prove or disprove. The idea that they formed part of the exterior decoration of the gate has been definitely shown to be untenable, for there is little doubt that the busts on the exterior were roundels of Roman emperors. Moreover, one thing is obvious, that the busts, if they date between 1507 and 1509, could not have been originally intended for the gate, which was not built until 1531-1532. But whatever their original location, there is no reason for disbelieving that they were afterwards removed to the gate and that they were there at the time it was destroyed in 1759. The problem is concisely summarized in the *Survey of London*: "And yet it seems hardly likely that the busts could have come from anywhere in London but Whitehall, and the demolition of the Holbein Gate only a few years before their first appearance undoubtedly suggests that they came thence. Perhaps they formed the internal decorations of the main room above the Gate, or possibly they had previously been in the Tiltyard Gallery, and had been removed and stored in the Gate when the Gallery passed into private hands in 1716."<sup>21</sup>

Regardless of the uncertainty of their early history, the three busts are unquestionably among the most important existing documents of the Renaissance in England. Stylistically they present a mingling of realism and idealism rarely found in more distinguished combination. The impression they convey is one of monumental nobility remarkably free from affectation or flourish. It has been noted that the busts were broken and repaired in the eighteenth century, and repainted at that time. In the instance of the Bishop Fisher, the breakage was principally confined to the sleeves and neck. Drastic repairs, however, were not necessary, and the actual restorations are of a minor character. In recent years the bust has been cleaned of most of its eighteenth-century paint, revealing generous

<sup>20</sup> Built by Henry VIII to connect two portions of the Palace of Whitehall. There appears to be little or no reason for the association of Holbein's name with the gate.

<sup>21</sup> London County Council, *Survey of London*, vol. xiv, part iii, vol. II (London, 1931), pp. 166 f.

traces of the earlier coloring. As such things go, it may be regarded as being in a fine state of preservation. Needless to say, it becomes forthwith one of the outstanding exhibits in the Museum's collection of Renaissance sculpture.

PRESTON REMINGTON.

own time the passing of the almost legendary court of China has taken place, an event that most of us feel as removed from as the decline of Byzantium. Nevertheless, the court has vanished from the Forbidden City, but for a moment a remembrance of it was presented. A major loan in the exhibition

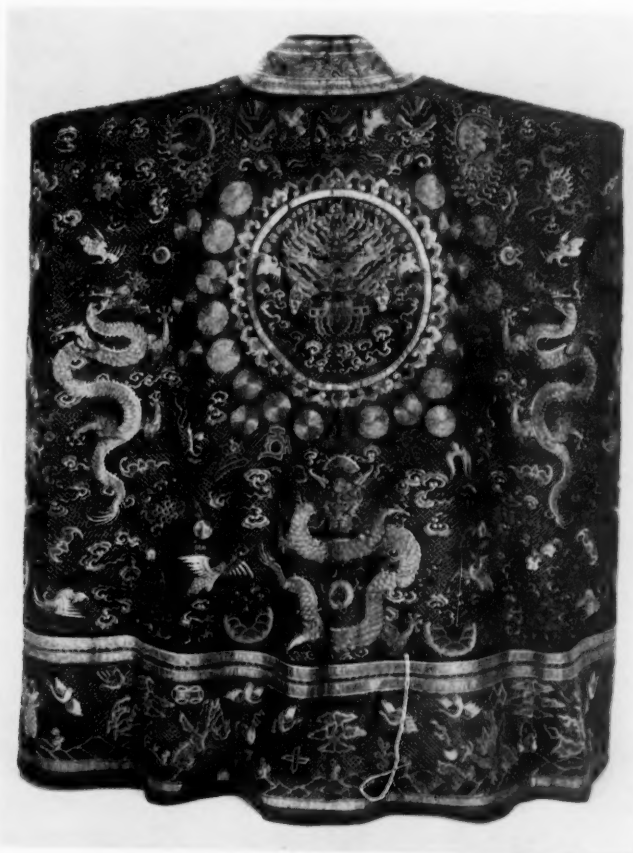


FIG. 1. LAMAIST PRIEST ROBE, XVII CENTURY

## CHINESE TEXTILES

### RECENT ACCESSIONS: THE HAMMOND ROBES AND OTHERS

In 1931 the Museum had a special exhibition of Chinese Court Robes and Accessories, which filled Gallery D 6 with a subdued and ghostly radiance.<sup>1</sup> Within our

<sup>1</sup> December 8, 1931, through January 31, 1932. BULLETIN, vol. xxvi (1931), pp. 283 ff.

was that of Dr. John W. Hammond—a group of robes which he collected shortly after the wicked looting and burning of the Chien Fu Kung (Palace of Established Happiness) in 1923. In these matters the collector often plays an invaluable service in saving and preserving treasures otherwise forever lost. Last year the Museum was able to acquire the Hammond robes shown in the exhibition, along with several

pieces from the same collection not shown at that time.<sup>2</sup> The Museum has also acquired the unique robe lent by Louis V. Ledoux,<sup>3</sup> and, at this moment, the Taoist priest robe then anonymously lent and now presented as the gift of the late Dr. Joseph J. Asch.<sup>4</sup> With this gift all the examples used for illustration in the handbook published at the time of the exhibition<sup>5</sup> become the property of the Museum.

10. Of the recent accessions we show the insignia (generally called mandarin squares) purchased last spring.<sup>6</sup> We show again the peerless sacrificial robe from the Paul collection and its mate acquired in 1932,<sup>7</sup> and the splendid embroidery presented by Mrs. Edward S. Harkness in May of this year.<sup>8</sup> The Museum stands today unrivaled in its possession of Ming and Ch'ing textiles, and the acquisition in the future of earlier ma-

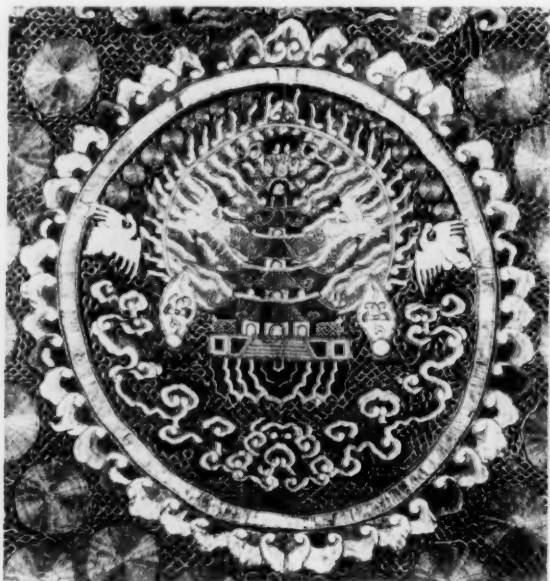


FIG. 2. DETAIL OF LAMAIST PRIEST ROBE IN FIGURE 3

Since the date of the exhibition there have been other additions to the Chinese textile collection, and it is pertinent at this time to show the most important of them, because, while they are available to the public in the Far Eastern Textile Study Room, the Museum has at present no gallery in which to install them permanently. They will constitute the first small special exhibition in the series to be held in Gallery E 15, which has been built for the purpose. The opening date is November 15, the closing December

terial becomes not so much an ambition as a duty.

The dating of Chinese textiles of the later periods is still open to question and remains tentative. As soon as we think we have established a fixed rule there appears a contradiction, and we wait for trusted scholars to weigh and test almost every issue. In general I think that we of this Museum incline to err in too late dating rather than too early, but I am positive that we hit one major point when we decided that none of the known court robes date earlier than

<sup>2</sup> Acc. nos. 35.84.1-19. Joseph Pulitzer Fund.

<sup>3</sup> Acc. no. 32.30.10. Joseph Pulitzer Fund.

<sup>4</sup> Acc. no. 36.105.

<sup>5</sup> A. Priest and P. Simmons, *Chinese Textiles*. 2d ed. (New York, 1934).

<sup>6</sup> BULLETIN, vol. XXXI (1936), pp. 128 ff.

<sup>7</sup> Priest and Simmons, *op. cit.*, pp. 32 f., figs. 20, 21.

<sup>8</sup> BULLETIN, vol. XXXI (1936), pp. 138 ff.

Ch'ing (1644-1912). For instance, it is recorded in the ancient books that the emperors wore certain symbols, but in no painting or copy of painting predating the Ch'ing dynasty do we find the all-over patterns and the "horseshoe" cuffs used by the

erine Carl, who saw her wear them—and we are sure enough of Ch'ien Lung (1736-1795) and have soundings on K'ang Hsi (1662-1722), but what of the emperors between them? And where are we to place the finest Paul robe and its mate? Are they, the most

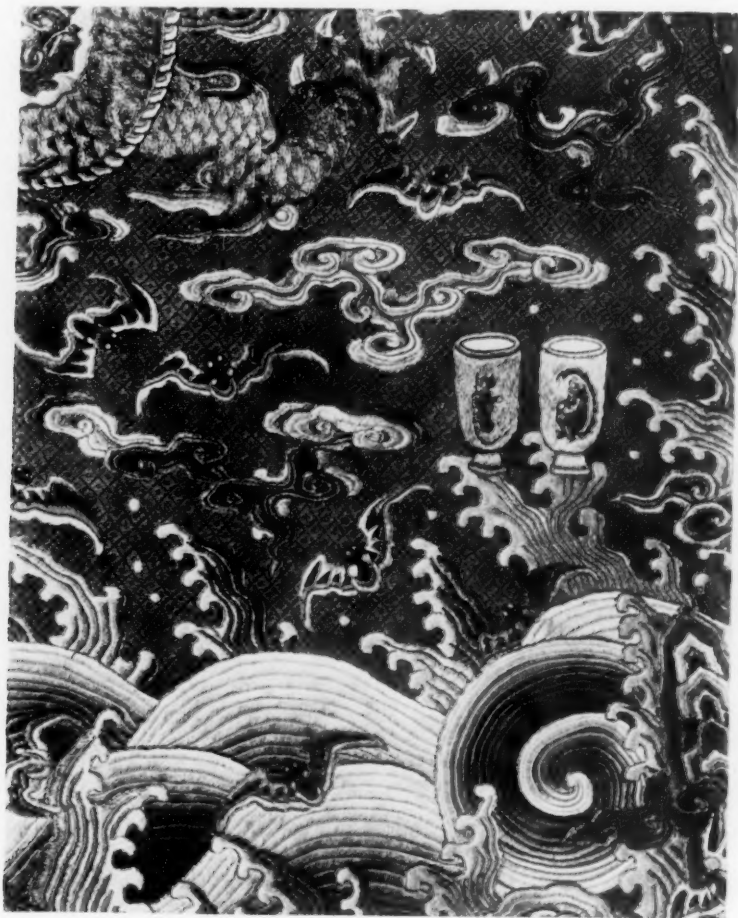


FIG. 3. DETAIL OF EMPEROR'S SACRIFICIAL ROBE, CHI'EN LUNG PERIOD (1736-1795)

Manchus—which seems to bear out our belief that the Ch'ings sought to outdo their predecessors in elaboration. There is a fine field open to the student who will investigate the persons of the Ch'ing rulers and so establish the sequence of their sacrificial robes. We are content that certain robes were worn by the late Tzū Hsi (1835-1908)—and are corroborated in that by Miss Kath-

skillful craftsmanship we have, the development at the end of the eighteenth century? Were they made for a Ch'ien Lung slightly shrunk with age or to celebrate his son Chia Ch'ing (1796-1820), or were they made for his predecessor Yung Ch'eng (1723-1735)? I think we are right in placing them as late as Ch'ien Lung. Why? Because the tendency in craftsmanship is to develop to



the nth degree before it falls off into lazy coarseness, and I cannot understand these robes as immediately following the bold design of the things we believe to be K'ang Hsi. K'ang Hsi was the great and warlike builder of an empire. Ch'ien Lung was also great, as a holder and expander of empire, but he had time as well to cultivate the refinements. Witness the myriad yellow roofs with which he endowed his favored temples, the myriad poems with which he celebrated almost everything—a day, a temple, or a tree. And so it seems to me that the finest and most intricate work (never forgetting that it took years to do these things) was done for him, and most probably toward the end of his life, when he had retired to his incredible palace of "Peace and Longevity," retired nominally but still watching over the empire.

And what of a group of the Hammond robes, court robes certainly, but of what date and worn by which sex? No sooner did we decide that the "horseshoe" cuffs were worn only by men, than we discovered them illustrated in the *Ta Ch'ing Hui Tien* (Institutions of the Ch'ing Dynasty) labeled as worn by imperial Kuei Feis, those ladies vulgarly called concubines in translation who in fact occupied exalted positions as tertiary consorts of the emperor. Having discovered that these garments were worn by women, how then are we to date them? They are of a rich brocade and of a bigness of design not unlike seventeenth-century designs, but there are too many of them and there are like designs in coarser workmanship unmistakably of the nineteenth century. Is it then possible that after the intricate and crowded patterns of the late Ch'ien Lung period, there was a reversion to the older styles? I don't know, but I incline to this opinion. When we sent our truly glorious phoenix tapestries<sup>9</sup> to the International Exhibition of Chinese Art in London as Ch'ien Lung, there was an almost unanimous protest from those interested, who said that they must be K'ang Hsi, basing their opinion on the largeness of design and the likenesses in color to the porcelains of the period. Now dearly would I also love to call those things K'ang Hsi (why, age alone

lends value to an object is purely a philosophical question), but I know one painting certainly Ch'ien Lung which has the same qualities, and I am as sure as I can be that sheer craftsmanship attained its peak during Ch'ien Lung's period and never flagged until he had passed on.

To speak specifically of the Hammond robes. One has no equal—an imperial sacrificial robe, of which not only is the major part perfectly embroidered, but to our amazement the entire background instead of being woven, diapered brocade is solid embroidery on red gauze (see fig. 3), heart-breaking and unwarranted labor. Two other imperial sacrificial robes, one of tapestry and one of silk gauze, have all the twelve special symbols. Notable is a pair of robes with medallions, an inner yellow robe and an outer coat of black silk gauze.

A Lamaist priest robe in texture, color, and design answers to what is generally believed to be Ming (see figs. 1, 2).

There are three lovely Taoist priest robes surely of the early nineteenth century, and four of the Kuei Fei robes mentioned above.

There is a salmon robe with a collar which we believe to be higher in rank than those of the Kuei Feis and attribute to an empress.

There is a robe which resembles closely one illustrated in the *Ta Ch'ing Hui Tien* as an emperor's.

There is a good example of the blue silk robes embroidered in gold with touches of green and white.

A short gauze jacket elaborately embroidered has, along with the dragons and the cloud, wave, and mountain motives, the bats of happiness and the Buddhist "Eight Precious Things."

A woman's coat with cranes, bats, bamboos, pines, peonies, orchids, and chrysanthemums in medallion arrangement suggests a birthday presentation.

Lastly, an exaggerated robe of arsenic green with embroidery is certainly theatrical; its quality and materials mark it as nineteenth century, and the five-clawed dragons indicate that it was worn in the role of an emperor. (We succumb without a pang to showing it again in company with a child's coat from the Paul collection.)

ALAN PRIEST.

<sup>9</sup> Priest and Simmons, *op. cit.*, pp. 34 ff., fig. 7.

AN ELEMENT OF THE ARMOR  
OF THE QUEEN'S CHAMPION

One of the most noteworthy harnesses in this Museum is that of George Clifford, third Earl of Cumberland, who was installed as Queen Elizabeth's Champion in 1590.<sup>1</sup> It is practically homogeneous, it is the best-preserved armor extant of an Elizabethan courtier, its pedigree is direct, and it has an unusual number of additional elements. It



FIG. 1. SMALL ARTICULATED LAME FOR  
GRAND GUARD OF CUMBERLAND ARMOR

is these supplemental pieces which were worn with the armor in the Tilt Yard. One of these, the grand guard, a defense which protected the face, chest, and left shoulder and upper arm, lacked its small articulated lame. This element (fig. 1) has now been acquired by the Museum and restored to its original place (see fig. 2).<sup>2</sup> The acquisition is of interest not only because the plates have been reunited after a long lapse of time but because the small lame gives information on the construction of armor that is not usually available.

<sup>1</sup> See BULLETIN, vol. XXVI (1931), pp. 182-184; *ibid.*, vol. XXVIII (1933), pp. 54-56.

<sup>2</sup> Acc. no. 36.98.1. Rogers Fund. Shown this month in the Room of Recent Accessions.

There is no question that our recently acquired lame belongs on the grand guard of the Cumberland suit, for the two plates match perfectly in ornamentation and color and conform in contour as well as in structural details. At each side of the small plate near the upper border there is a rivet, now purely ornamental, which originally served the purpose of fitting the lame to the grand guard before the articulating straps were attached. One of the latter, of buff leather, is still present on the interior of the small



FIG. 2. GRAND GUARD WITH ARTICULATED  
LAME IN POSITION

plate. There were three such straps, for on both plates there are present the three pairs of corresponding rivets for securing them. Another strap, riveted to a metal hinge piece that moves in an oval slot near the lower border of the small plate, has at its free end a hasp with three perforations, any one of which can be passed over an eyed peg on the elbow. This peg also fitted a perforation on the reinforcing elbow, thus pivoting it in position. In this way the strap assisted in supporting the extra weight of the reinforcing elbow and the tilting gauntlet.

As is shown in the accompanying drawing (fig. 3), the main plate of the grand guard would not hinder the normal action of the shoulder, hence it was necessary to have the additional lame articulated so that it would

not interfere with the normal movement of either the arm or the shoulder. The movement of the elbow, which was necessarily bent to conform to the contour of the reinforcing elbow defense, was not entirely restricted, and the bridle hand could be moved for a limited distance in any direction. There is a second perforation on the reinforcing elbow defense which is too small to fit over the eyed peg on the elbow. Through this perforation passed a rivet that secured a strap by means of which the tilting

with armor of Robert Dudley, Earl of Leicester, in the Tower of London.

A small element of armor is of infinitely more value when attached to its original plate than when isolated. Fortunately, missing pieces are often retrieved; they seem to gravitate naturally to their original source. Several surprising restorations of elements of English (Greenwich) armor have occurred in recent years, one in this Museum. Two elements, the right thigh defense and the left heel with its three adjoining lames,

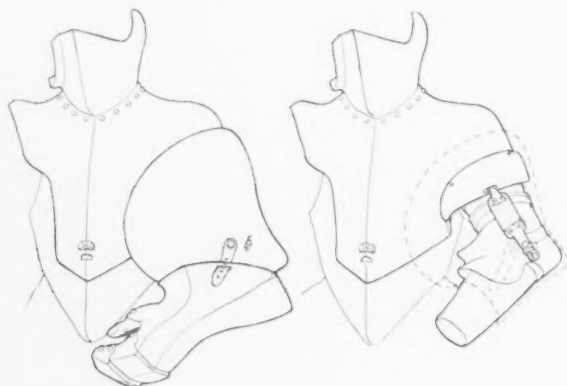


FIG. 3. METHOD OF ATTACHING GRAND GUARD, REINFORCING ELBOW, AND TILTING GAUNTLET ON THE CUMBERLAND ARMOR

gauntlet, now lacking, was attached and supported.<sup>3</sup>

Comparatively little has been written about the construction of armor, so that when an unusual feature presents itself it should be recorded. It may well be that the articulated lame on the grand guard was a feature developed in the Royal Armory at Greenwich. The Henry VIII armor in the Tower of London (II.8) has two grand guards (II.8b and 8c); each is in one piece and has the slot near the lower border. The harnesses illustrated in the *Almain Armorer's Album*<sup>4</sup> have grand guards with articulated lame, but they are of later date than the Henry VIII suit. The small lame is intact on the grand guard of the Green-

were purchased in 1922 and were forthwith mounted with the armor of Sir James Scudamore (Gallery H 8, Case 94) to which they belong. Not long afterward Francis Henry Cripps-Day of London identified a part of a cheekpiece belonging to the armor of the Earl of Worcester in the Tower of London and generously presented it to the nation. This year, through the bequest of W. H. Fenton, the Tower of London received a pair of tassets which belong to the armor of Sir John Smythe. It was at the sale of the Fenton collection that our fragment was purchased. Mr. Fenton told me some years ago that the Cumberland lame, a counter pommel plate of a saddle which is also now in this Museum, and the Smythe tassets were purchased by him at the sale of the collection of the late Andrew W. Tuer of Kensington. As I recall his account, the sale took place on one of the days (May 3-6, 1927) of the sale at Sotheby's of the armor

<sup>3</sup> Such a strap was at one time present on the Cumberland armor. See Sir Guy Francis Laking, *A Record of European Armour and Arms* . . . (London, 1921), vol. IV, p. 54, fig. 1135 c.

<sup>4</sup> In the Victoria and Albert Museum.

collection of the late S. J. Whawell. Most of the specialists attended the Whawell rather than the Tuer sale, for the Greenwich pieces were the only armor in the Tuer collection and hence only a few collectors were familiar with them.

When and how these Greenwich elements were removed from their neighboring plates is not known.<sup>5</sup> However, it is known that in the last century the removal of pieces was not uncommon. The right gauntlet of the armor of Henry, Prince of Wales, at Windsor

## AN EARLY TERRACOTTA HEAD

A terracotta head of uncommon interest is shown this month in the Room of Recent Accessions (figs. 1, 2).<sup>1</sup> As a piece of sculpture it will appeal particularly to those people who like primitive art—who appreciate its simplicity and piquancy; for in spite of obvious crudeness the head has style, and it is singularly alive. Archaeologists will be interested in it because it seems to throw new light on the much debated questions of early



FIGS. 1, 2. TERRACOTTA HEAD, EARLY GREEK

Castle is in the Wallace collection, and we have it on the word of J. R. Planché, *Somerset Herald* (1872), that this was "sold as old iron" from the Tower of London. So, too, must have been the left gauntlet of the Prince's armor, which is the one extraneous element in our Cumberland suit. It has been shown that the cheek lame of the Earl of Worcester's helmet referred to above was deliberately removed about a hundred years ago by an armor cleaner at Windsor Castle as a souvenir of the "armour of the Black Prince," as recorded by an etiquette once on the cheekpiece. And it would appear that the little plate from the armor of the Earl of Cumberland was at one time treasured as a mere souvenir of the Queen's Champion.

STEPHEN V. GRANCAY.

<sup>5</sup> The Cumberland grand guard as shown in *The Magazine of Art* in 1890 has no terminal lame.

Greek sculpture and is in itself a puzzle.

The head, with the neck, is  $8\frac{1}{16}$  inches (20.5 cm.) high, that is, just under life size. The features are remarkable—enormous eyes, placed a little obliquely; a small slit for a mouth; a round, weak little chin; a large, beaked nose; prominent ears. The hair appears as a band beneath the fillet, with a short curl at each ear and a long lock framing the face on either side.

The curious proportions—for instance, the great width of the face—are explained by the technique. The head was thrown on the wheel, like a vase, as the marks on the inside show; then the chin and the cheeks were pushed out (there are corresponding hollows inside); the nose was added separately, with plenty of clay to spare; the

<sup>1</sup> Acc. no. 35.11.20. Fletcher Fund. Only restoration a bit at inner corner of right eye.

mouth was cut with a tool; and the rest—eyelids, ears, hair, fillet, necklace—were added as separate coils of clay. The whole work was done in a rather slapdash manner, but not inexpertly, for the head has freshness and animation. To appreciate the original effect we must add in imagination the brilliant color that covered the surface, some traces of which have been brought to light beneath the incrustation—brownish red on the right cheek and on the pendant of the necklace, black on the hair, specks of black on the right eyelid. And we must reconstruct the head as part of a whole figure, for on the inside, at the bottom of the neck, is a coil of clay, evidently to strengthen the juncture with a body.<sup>2</sup> Moreover the clay is loaded with small particles of sand or flint, appearing black against the pinkish red terracotta, which were evidently introduced to open the clay body and give it porosity, so that the statue might shrink without cracking.<sup>3</sup> The body of the statue also was presumably made on the wheel, and was perhaps columnar.

But how are we to place this curious, entrancing object? The provenance is not known, except, in a general way, as the Greek world.<sup>4</sup> So we must make our deductions purely on grounds of style. The head must surely be earlier than the so-called Daedalic sculptures<sup>5</sup> with their well-organized features and already uniform, crystal-

lized Orientalizing style. It must be a product of a more experimental stage. Does it then belong to the Geometric period of the ninth and eighth centuries B.C.?<sup>6</sup> Perhaps. But we must admit that the ivory, bronze, and terracotta statuettes of that period that have survived are rather different in style from our head. They have pointed features, strong chins, angular proportions,<sup>7</sup> whereas our head is broad, with rounded, soft contours. Some of these divergences may be explained on grounds of technique and on the theory that uniformity of style throughout the Greek world could not be expected at a time when Greek sculpture was in an experimental stage. But in view of the differences it may be safer to consider our head as transitional between the Geometric and the full-blown Orientalizing style, in other words to place it—at least provisionally—in the sub-Geometric period, when Greece was beginning to imbibe Oriental conceptions but had not yet produced a uniform Orientalizing style. Our head has some similarities to Oriental products such as Syrian statuettes<sup>8</sup>—witness the large eyes, hooked nose, and long side locks—though of course the general effect is very different. The statuettes belong to an old, sober civilization, the terracotta to a primitive, more spirited world. Furthermore the slapdash, experimental style which distinguishes our head characterizes also some figures on early Orientalizing Greek pottery, for instance the exuberant Herakles on the Nessos vase.<sup>9</sup>

<sup>6</sup> With Minoan art the head would seem to have no connection.

<sup>7</sup> At least most of them (cf. E. Kunze, "Zu den Anfängen der griechischen Plastik," *Athenische Mitteilungen*, vol. LV [1930], pp. 141 ff.); not, however, the famous ivories found with Geometric vases in the Kerameikos (*ibid.*, pls. v-viii), but they too are different from our head.

<sup>8</sup> Cf. F. Poulsen, *Der Orient und die frühgriechische Kunst* (Leipzig and Berlin, 1912), pp. 37 ff.; V. Müller, *Frühe Plastik in Griechenland und Vorderasien* . . . (Augsburg, 1929), pp. 103 ff.; E. Kunze, *Kretische Bronzereliefs* (Stuttgart, 1931), pp. 229 ff. Cf. also the earlier Syrian statuette described in this BULLETIN, pp. 221 ff., fig. 2.

<sup>9</sup> Acc. no. 11.210.1, in the Second Greek Room; cf. BULLETIN, vol. VII (1912), pp. 68 ff., and G. M. A. Richter, *The Journal of Hellenic Studies*, vol. xxxii (1912), pp. 371 ff., pl. xi. In the photograph reproduced in these articles the Herakles is foreshortened on account of the curvature of the vase; in the original the nose is even more curved.

<sup>2</sup> Another joining is visible on the inside near the top of the head, the upper skull having been added separately, like a lid.

<sup>3</sup> It is of course also possible that the potter used a clay bed in which these particles were contained naturally and sieved the clay only to the extent of removing the coarser debris.

<sup>4</sup> Attica was mentioned, but this information could not be checked. However, an Attic provenance is perhaps favored by the fact that the head is said to have come from the same general neighborhood as a terracotta plaque which must be Attic (cf. BULLETIN, vol. xxxi [1936], p. 116). Both head and plaque are said to have been discovered a number of years ago.

<sup>5</sup> Cf. R. J. H. Jenkins, *Daedalia* (Cambridge [Eng.], 1936), pls. 1-xi (dated by him approximately 670-620 B.C.). Cf. also the terracotta thymiateria found in the Kerameikos, which have been dated in the first half of the seventh century (cf. K. Kübler, *Archäologischer Anzeiger*, 1933, cols. 268 ff., figs. 6, 7, and 1934, col. 207). They too belong to the developed Orientalizing style and must date later than our head.



in our Museum (who also has large eyes, a small mouth, a prominent hooked nose, and a flat top to his head), the centaur on a fragment from the Kerameikos,<sup>10</sup> and the sphinx on an amphora at Mykonos.<sup>11</sup> It is possible, therefore, that our terracotta head belongs to the early seventh century or to the end of the eighth.

Whether the head is Attic, Boeotian, Peloponnesian, Cretan, Cypriote,<sup>12</sup> or Eastern, one cannot tell either, until a really

<sup>10</sup> Kübler, *Archäologischer Anzeiger*, 1934, cols. 217, 218, fig. 13.

<sup>11</sup> Kunze, *op. cit.*, pl. 55c.

<sup>12</sup> One may favor a Cypriote origin on general principles, because many life-size terracotta statues have been found in Cyprus, but they are all of a more developed style and of sixth-century date, which is clearly too late a period for our head (cf. E. Gjerstad, *The Illustrated London News*, Sept. 24, 1932, pp. 454 ff.; E. Gjerstad and others, *The Swedish Cyprus Expedition* (Stockholm, 1935), vol. II, pls. CLXXXIX ff. For the discarding of the former seventh-century assignment of Cypriote sculptures cf. A. W. Lawrence, *The Journal of Hellenic Studies*, vol. XLVI (1926), pp. 163 ff., and F. N. Pryce, *Catalogue of Sculpture in . . . the British Museum* (London, 1931), vol. I, part II, pp. 6 ff. The small, really primitive heads from Cyprus are totally different from our piece (cf. e.g. J. L. Myres, *Handbook of the Cesnola Collection* [New York, 1914], pp. 255 f., no. 1451).

comparable piece is found. But this much would seem to be a safe claim—that we have in it a product of a very early stage of Greek sculpture. Its importance then lies in the fact that it is practically life size, whereas most of the other known sculptures of that stage are small statuettes.<sup>13</sup> Recent discoveries of largish temples of the Geometric period—one with a possible statue base<sup>14</sup>—have lent new support to the belief that we must push back the beginnings of monumental Greek sculpture from the middle of the seventh century to the Geometric period<sup>15</sup>; and literary evidence bears out this theory.<sup>16</sup> Moreover Pliny (*N.H.* XXXIV.35) has told us that in sculpture the art of clay modeling (*πλαστική*) preceded that of bronze statuary (*statuaria*). Our head should help us to visualize these earliest products of the Greek world. GISELA M. A. RICHTER.

<sup>13</sup> Cf. V. Müller, *op. cit.*, *passim*.

<sup>14</sup> At Samos, cf. E. Buschor, *Athenische Mitteilungen*, vol. LV (1930), pp. 13 ff.; E. Buschor and H. Schleiβ, *Athenische Mitteilungen*, vol. LVIII (1933), pp. 146 ff.

<sup>15</sup> Cf. especially the excellent article on this subject by V. Müller in the last number of *Metropolitan Museum Studies*, vol. V, part 2 (1936), pp. 157 ff.

## NOTES

MEMBERSHIP. At a meeting of the Board of Trustees, held October 19, 1936, the following persons, having qualified, were elected in their respective classes: FELLOWS IN PERPETUITY, Anna L. Beller, in succession to Emma Schall; John Stephen Burke, in succession to Michael Friedsam; Robert Ogden Bishop, in succession to Francis C. Bishop; Elisabeth Stuart Jewett, in succession to W. Kennon Jewett; Benjamin Sumner Welles, in succession to Benjamin Welles; SUSTAINING MEMBERS, Maurice M. Sternberger, Percy S. Straus, Jr. ANNUAL MEMBERS were elected to the number of forty-three.

THE STAFF. Ambrose Lansing, Director of the Egyptian Expedition and Associate Curator of Egyptian Art, and William C.

Hayes, of the Expedition, will be engaged during the coming year at the Museum in preparing material from the excavations at Lisht for eventual exhibition. Dr. Hayes has been appointed an Assistant Curator in the Department of Egyptian Art.

Norman de Garis Davies and Harry Burton of the Expedition will continue in Egypt the Museum's work of copying and photographing the Theban tombs.

A CHANGE IN THE NOVEMBER LECTURE PROGRAM. On Sunday, November 22, at four o'clock, Professor Frank Jewett Mather, Jr., will be the lecturer instead of Miss Violet Oakley.

Professor Mather will speak on Drawings by Old Masters of the Northern Schools. This announcement will be especially wel-

come to many people who were disappointed when Professor Mather's engagement to speak on this subject last season had to be canceled.

**A GIFT OF POTTERY.** A part of a dinner service<sup>1</sup> has recently been presented to the Museum through the generosity of Colonel G. Creighton Webb. It is shown this month in the Room of Recent Accessions and subsequently will become an appropriate addition to the American Wing, for its quality as well as its associations with old New York.

welcome extended to distinguished travelers; today it merits notice as a handsome and well-preserved example of mid-eighteenth-century architecture. From the age of ten Samuel Blatchley Webb was guided by his famous stepfather Silas Deane, a member of the Continental Congress and the first representative of the Colonies to France. Largely through Deane's influence, the young patriot was appointed aide-de-camp to General Putnam shortly after the outbreak of the Revolution, and later private secretary and aide-de-camp to Washington



TUREEN, LEEDS (ENGLAND), LATE XVIII CENTURY

The gift comprises thirty-eight pieces of a set of glazed earthenware (see illustration) which was made at the Leeds factory in England during the last years of the eighteenth century. Upon a characteristic cream-white ground, shell forms radiating from the handles of the covered pieces are painted in varying shades of brown, and petal-like designs of the same color decorate the handles. Each piece is bordered with brown and embellished with the monogram *SBW* in script.

The initials are those of the donor's grandfather, Samuel Blatchley Webb, who first owned and used the dinner service. He was born in 1753 at Wethersfield, Connecticut, in the house which is remembered as the meeting place of Washington and Rochambeau in 1780 and 1781. At that time it was known as Hospitality Hall because of the

While serving on Washington's staff Webb was furloughed in order to raise, at his own expense, the Third Connecticut Regiment, which he headed as colonel. Webb had been wounded at the battles of Bunker Hill and White Plains; in 1777 he was taken prisoner on the expedition to Long Island. After his exchange he was brevetted brigadier general, and in 1783 he became a founder of the Society of the Cincinnati.<sup>2</sup>

Webb's first wife, Eliza Bancker, died in 1782, and in 1790 he married Catharine Hogeboom, of Claverack, Columbia County. His residence was at 4 Dock Street (now Pearl Street), New York. Having independent means, he followed no occupation after the conclusion of the war save that of a "Gentleman." He died December 3, 1807.  
J. D.

<sup>2</sup> James Watson Webb, *Reminiscences of General Samuel B. Webb* (New York, 1882).

<sup>1</sup> Acc. nos. 36.22.1-38.

A JAPANESE SURIMONO. A surimono triptych<sup>1</sup> by Gakutei (first half of the nineteenth century) recently presented to the Museum by Louis V. Ledoux is so unusual in subject matter and style that one is inclined to suspect it to be one of Gakutei's contributions to the competitions of 1823, the last great vintage year for surimono. The subject of the surimono is The Three Heroes of Shu—Liu Pei, Kwan Yü, and Chang Fei—and the drawing is appropriately in the Chinese tradition. Such classicism when found in company with the dainty flower and figure drawings of surimono in general indicates an erudition not common among print artists and lends plausibility to the belief that Gakutei was an author before he was an artist.

P. S.

AN IMPORTANT LOAN OF GLASS. Forty-nine choice pieces of glass have been lent to the Museum by Ray Winfield Smith. They have been selected from his well-known collection, which he acquired during many years' residence in Europe. The majority (41) belong to the period of the Roman domination and are shown in the Room of Ancient Glass, K 6, where they effectively supplement our own collection. There are such outstanding pieces as an amber-colored, molded jug signed by Ennion; a small, amber-colored bowl attributable to Ennion; a cup signed by Jason; an opaque whitish bowl with a painted decoration of ferns and birds; a jug with serpentine bands in blue and yellow; and a bowl with a racing chariot in engraved technique (the names of the driver and of each of the four horses inscribed). Included also are an opaque white pyxis, cut on a lathe, of rare form; examples of molded vases in the form of human heads (one with its bronze fittings preserved); fine specimens of onyx ware and of jugs with applied enamel bands. On a fragment of cameo glass is part of a large figure of Dionysos; four pendants, hanging from bronze chains, are in the form of boar's tusks; and a beaker with a false bottom is an interesting early example of a *Vexier* glass. A bottle and two jugs having Early Christian symbols molded on their sides are shown with later mediaeval

<sup>1</sup> Shown this month in the Room of Recent Accessions.

glass in Gallery C 20; the bottle bears an important early representation of Daniel in the lions' den. Included in the loan also are five pieces of Islamic glass exhibited in Gallery E 14.

EIGHTEENTH-CENTURY COSTUMES. Two dresses of the latter part of the eighteenth century have been added to the Museum's



DRESS EMBROIDERED IN WOOL, FRENCH  
LAST HALF OF THE XVIII CENTURY

costume collection and are shown this month in the Room of Recent Accessions. Though both are of the well-known type with hoop skirt and back pleats, they are of rather more than ordinary interest, since one is held to be a Spanish silk and the other is a French embroidered linen.

The Spanish dress,<sup>1</sup> a gift from Dalva Brothers, is of coral-colored silk, striped in gray and white, with bands of cream-colored gauze edging the fronts and forming an ornamental trimming on skirt and sleeves. Simple as is the combination of materials, the contrast of the brilliantly colored silk and the delicate gauze makes for a very

<sup>1</sup> Acc. no. 36.88.

telling effect. In place of the underskirt, which is lacking, a petticoat of blue quilted silk has been used, following contemporary fashions. It would be difficult to establish a precise attribution for this type of dress silk in view of the absence of documented pieces of the kind. Spain was formerly renowned for its many silk-weaving establishments. Great houses and royal palaces still may be found hung with silks definitely identified as Spanish. Toledo and Valencia were famous centers and another, perhaps less well known, was Talavera de la Reina, once again a locality of great interest but in a connection signally different.

The French costume<sup>2</sup> (illustrated) is worked in colored wool, a type of embroidery termed in England crewelwork, which derived its patterns originally from the painted Indian cottons imported from the East. But where the English worker copied faithfully the Indian flower and carried it out in the long, slanting crewel stitch, the French needlewoman translated the motive into a small, naturalistic floral spray and worked it out in chain stitch. Here an individual color scheme also has been evolved. Green for the leaves is combined with pink and plum for the flower, and the addition of a note of yellow makes for a charming and harmonious effect attesting to the unerring taste of the French designer. In the Museum's collection is a portrait of a woman of the French nobility wearing a similar dress.<sup>3</sup> Ruffles of drawn, embroidered muslin like those in the painting have been used as a finish for the sleeves, and this material has also been employed for the *devant de corsage*.

Dresses with embroidered patterns are not unknown in the Museum collection, but they are generally carried out in silk. This dress, aside from its value as a type hitherto unrepresented, is interesting as an example of the decorative and formal effect that may be achieved with materials in themselves of a simple and homely nature. F. P. L.

**GIFTS TO THE LIBRARY.** The Library has been fortunate in acquiring by gift during the summer months several works which

<sup>2</sup> Acc. no. 36.95. Rogers Fund.

<sup>3</sup> The Marquise d'Eon (?) by Jacques André Joseph Aved.

will meet the increasing demand for publications on Japanese and Chinese art. Shōjirō Nomura presented six of his works on kimonos and textiles. With the exception of his *Historical Sketch on Nishiki and Kinran Brocades*, printed in Kyōto, the texts are in Japanese, but the profuse illustrations make these publications of general usefulness.

The interest in Nō robes makes Kinya Nagao's gift of the catalogue of his collection of costumes and Nō robes of particular value. The work, which was issued in Tōkyō in March, 1936, consists of twenty colored plates, accompanied by descriptive text in French.

Messrs. Yamanaka & Company have presented us with the catalogue of their exhibition of old Japanese screens held in Tōkyō this summer. The work consists of forty-three plates, five of which are colored. The descriptive notes are in Japanese.

Through K. Nakagawa of the Boston house of Messrs. Yamanaka & Company we received four portfolios containing forty colored plates illustrating selected pieces of old textiles. The work was prepared by Hiroo Omichi and is entitled *Jidai-gire meihin shu* (Kyōto and Tōkyō, 1935).

The Boston Museum of Fine Arts has kindly sent us a copy of the regular edition of their *Illustrated Catalogue of a Special Loan Exhibition of Art Treasures from Japan Held in Conjunction with the Tercentenary Celebration of Harvard University, September-October, 1936* as well as the large de luxe catalogue printed in Japan, of which three hundred copies were issued.

W. C.

**PUBLICATION NOTES.** A handbook<sup>1</sup> of the current exhibition of glass from the Museum collections is on sale at the Information Desk and in Gallery D 6. Instead of preparing an itemized list of the pieces included in the exhibition, the curators of the departments represented have contributed notes on glassmaking, which together form an admirable history of this art from 1500 B.C. to the present day. Sections on the

<sup>1</sup> *A Special Exhibition of Glass from the Museum Collections*. New York. 8vo. [viii], 45 pp., frontispiece in color and 41 ill. Bound in paper. Price \$1.00.

techniques employed in Egypt, Greece and Rome, the Muhammadan Near East, and China precede the accounts of glassmaking in Europe from the Middle Ages through the eighteenth century. Discussions of early American glass and glass of the nineteenth and twentieth centuries bring the history up to the present time. Frequent references in the text to examples shown in the exhibition and illustrations of the more impor-

press and will probably be published during December.

ORNAMENT DESIGNS. On exhibition this month in the Accessions Room are a few of the more recent additions to the ornament collection in the Department of Prints.<sup>1</sup> The rather inadequate term "ornament" has come to be used by collectors and cataloguers to cover designs for the making of



BACCHUS, ORNAMENTAL DESIGN ENGRAVED BY JONAS SILBER

tant types add to the value of the handbook.

With the appearance in September of volume V, part 2, the publication of *Metropolitan Museum Studies* has been discontinued. As was announced in the August number of the BULLETIN, its place as a medium for the scholarly publication of important objects in the collections is to be taken by *The Papers of The Metropolitan Museum of Art*. Each *Paper* will be sold at a price commensurate with its length and the number of its illustrations. The next two numbers in this series—*Glazed Tiles from a Palace of Ramesses II at Kantir* by William C. Hayes and *The Armor of Gaiot de Genouilhac* by Stephen V. Grancsay—are now in

almost every known object, except pictures, from cathedrals to ladies' bonnets. Our ancestors, not conditioned to structural steel and streamlining, believed that decoration made things more attractive, and so employed it in their designs for useful articles. Patterns of purely ornamental detail were also made, to be applied by the less inventive artisans. The publication of printed ornament, which began almost as soon as goldsmiths printed the first engravings on paper, had an incalculable effect on the spread of styles from country to country.

<sup>1</sup> The designs by Delafosse are the gift of Mrs. William Greenough, 1936; the rest were purchased out of income from the Dick Fund, 1934-1936.



In turn a comprehensive collection of ornament tells the story of the growth and influences of style in every branch of daily life.

In the Print Room may be seen designs, dating from the fifteenth to the nineteenth century, for gardens, swords, jewelry, carriages, window draperies, and lace, to mention but a few of the subjects. One may learn from the past the arts of japanning, curling a wig, moving an obelisk, or setting a table.

The group of ornament designs on exhibition is a random illustration of the variety from which they are a selection. The earliest are some of the elaborate engravings for goldsmith's work published in Germany towards the end of the sixteenth century. The prints by Jonas Silber (a goldsmith who worked in Nuremberg about 1581-1590), delicate outlines of tiny dots in the style known as punch engraving, are delightful Italian-French-Teutonic fantasies of mythological figures, ruins, and landscape, to be used on plates or medallions. In contrast to their mannerism, the unaffected flower arrangements of Jean Vauquer (flourished about 1650-1670), cleanly etched in plain vases of clearest glass, show the influence of Dutch soberness and love of natural flowers. The English and French interpretations of the Classic Revival are brought face to face in a number of chaste colored drawings of ceilings, mantels, and furniture of the Adam school and some engravings of bold, flinty designs for andirons and candelabra by Delafosse.

A. H. N.

CHRISTMAS, 1936. Those who are accustomed to look to the Museum at Christmas shopping time will find among the cards and gifts at the Information Desk the answers to many of their Christmas problems. For those who are unfamiliar with our holiday resources or who prefer to do their shopping by mail a circular with illustrations of the cards has been prepared, which will be sent on request.

The new cards, some in color and some in monochrome, are particularly attractive. The group includes twenty-four subjects, some religious in character and others secular, chosen from different collections in the Museum.

Because of the popularity of last year's colored cards, six subjects in color are being offered this year. Each is mounted on a folder of a harmonizing shade. Included among them are *The Adoration of the Shepherds* by Andrea Mantegna; *The Annunciation* by Jan van Eyck; a Limoges enamel, *The Adoration of the Shepherds*; *The Adoration of the Magi*, from an English embroidered chasuble; *The Visitation*, a sculptured group from the German school of the fourteenth century; and an angel from an *Annunciation* group by Matteo Civitali.

The photographic cards, seven in number, are also mounted on colored paper. In this group are an *Annunciation* and a *Nativity*, details of a fifteenth-century triptych; a Japanese woodcut, a forest scene; and four French costume plates of particular charm.

A second reproduction of a Japanese print, *The Snowball*, is included among the cards reproduced in collotype. Also in this group are two red chalk drawings—*The Adoration of the Kings* by Correggio and a *Cupid by Pordenone*; a marble *Virgin and Child* from the workshop of Mino da Fiesole; a *Virgin and Child with Angels* from an ivory tabernacle; a winter scene by Winslow Homer; and an early New York street scene.

Besides the cards the Museum offers a number of gifts of more than temporary value. The Calendar for 1937, with a decorative cover and six colored illustrations of paintings in the collection, is a remembrance which will give pleasure throughout the year. A large selection of colorprints, photographs, casts, and monochrome reproductions of prints are also on sale at the Information Desk, as well as the many books published by the Museum. Lists of all of these will be furnished to anyone requesting them.

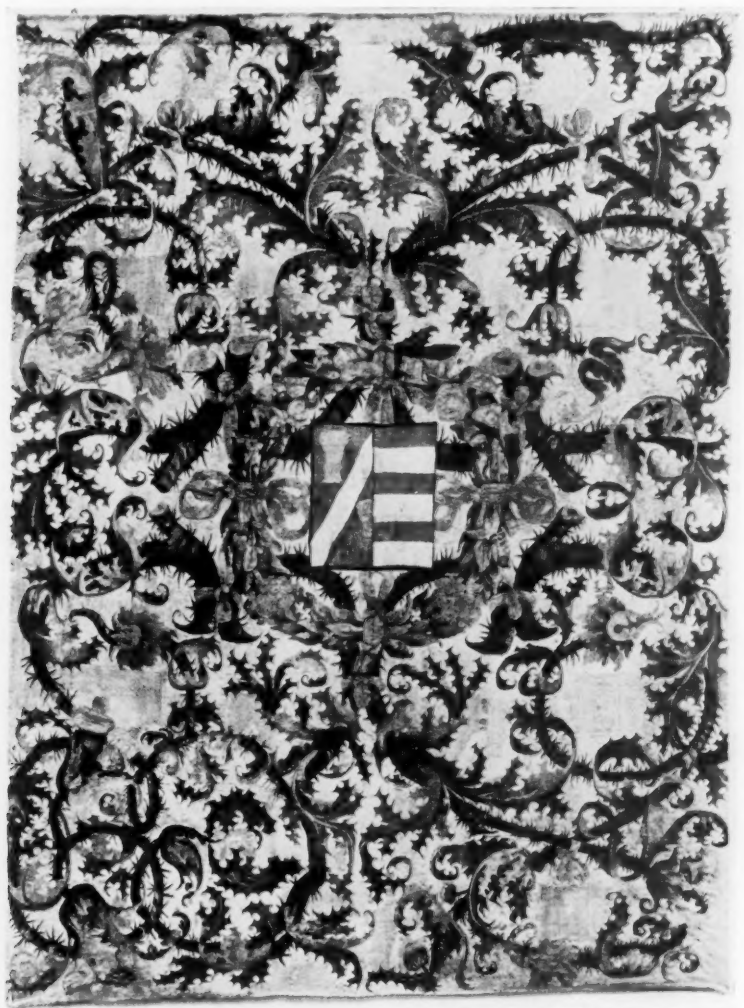
A VERDURE TAPESTRY of exceptional interest is being shown this month in the Room of Recent Accessions.<sup>1</sup> It is of uncertain provenance but appears to be related to a series of woven table covers of different periods having heraldic emblems and acanthus-leaf decoration, which are found in various collections.

An armorial device in the center is sur-

<sup>1</sup> Acc. no. 35.67. Rogers Fund. Wool. H. 9 ft. 2 in., w. 7 ft.

rounded by a flowery wreath; outside of that are the fanciful arabesques of a thorny vine and its foliage, the entangled stems being ingeniously attached to the wreath with effusive silken bowknots. Projected

were disposed to intertwine plant forms into ornamental patterns, as many illuminated manuscripts and paintings in the so-called international style attest, and this tapestry seems to reflect the small-patterned ver-



VERDURE TAPESTRY, FLEMISH (?), ABOUT 1525 (?)

against a light grayish background, the azure details of the heraldic arms, the several bright greens of the foliage, the intermingled pink and brown blossoms, and the blue fruit create a vivid design.

Late Gothic artists throughout Europe

dures of that period. The use of prickly thistle foliage is exceptional, but conventionalized acanthus buds much like those seen here were often introduced into early sixteenth-century tapestries woven in the Low Countries. The type of the wreath, with its sim-

plified leaves, small blossoms resembling forget-me-nots and narcissuses, and fruit, is not uncommon after the revival in Italy of interest in classical artistic monuments.

The heraldic device<sup>2</sup> presents coats of arms impaled by dimidiation, as follows: dexter impalement, azure, chevron or accompanied by three sheaves or; sinister impalement, fretty, azure and argent. It has not thus far been possible to make a precise reading of these coats of arms; but the dexter portion has some characteristics which are not German.

Most verdure tapestries, including those with armorial bearings, date from the sixteenth and later centuries; some follow Italian fashions and may have been produced in Belgian shops after Italian cartoons.<sup>3</sup> In the opinion of Heinrich Göbel the Museum's new tapestry seems to be a product of Flemish workshops, dating from about 1525. Until further evidence is available, the tapestry will be tentatively so attributed. P. S. H.

**SANDWICH FILIGREE GLASS.** The advent of the machine in glass manufacture during the second quarter of the nineteenth century brought about a gradual eclipse of blown forms and of the time-old apprentice system which had always been the basis of the glassman's craft. But for several decades after the introduction of the mechanical pressing mold in 1827, the workmen at many American factories continued the traditional practice, and some of the finest examples of blown glass produced in this country date

from this late period. Convincing evidence of the skill of these craftsmen is seen in a flask<sup>1</sup> recently acquired and included among the American glass at present exhibited in Gallery D6.<sup>2</sup> Ovoid in profile, with flattened sides, our flask is remarkable for the series of brightly colored spiral twists, worked in a variety of patterns, which are imbedded vertically in the clear fabric of the piece. The grouped threads and corkscrew ribbons—paired in opposite senses or enclosed

one within another, and all fashioned with consummate dexterity and precision—present a decorative display on the surface of the flask that is a veritable tour de force. These twists, previously worked from enamel canes, were encased within the body of the piece by an open-mold process and expanded with the blowing of the shape to the graduated design characteristic of such treatment.

The technique of incorporating colored canes of enamel or glass in the fabric of blown forms was early

used by the Venetians in their *vetro di trina* and filigree, or thread, glass. From their example the English developed the white-twist stemmed glasses which became the height of fashion from 1740 to 1780. The appearance of such filigree in this late American piece was undoubtedly a result of influences from France, where it was long popular. So elaborate a specimen might plausibly symbolize some brilliant, departing gesture of the glass blower as his traditional art relinquished its tasks to the machine.

<sup>2</sup> We are in debt to Pierre La Rose for its interpretation.

<sup>3</sup> Schottmüller, *Amtliche Berichte aus den königlichen Kunstsammlungen*, vol. XXXVII (1915), col. 27.

<sup>1</sup> Acc. no. 36.102. Rogers Fund. H. 6½ in.

<sup>2</sup> In the exhibition of glass from 1500 B.C. to A.D. 1935, which will be on view through November 20. A detail of the exhibition is given on page 245.



FLASK OF SANDWICH GLASS

Such studied virtuosity is extremely uncommon in American glass. Although our flask bears little relation to the typical commercial glass from the Boston and Sandwich Glass Company, we know from its pedigree that it was blown there by a fore-

continuous operation. The quality of the blown forms that were also produced there may well be judged by the distinguished workmanship revealed by the present flask, dating from the mid-nineteenth century.

M. B. D.



VIEW IN THE EXHIBITION OF GLASS FROM 1500 B. C. TO A. D. 1935

man and master workman, Nicholas Lutz. Pieces of a generally similar character—millefiori paperweights, threaded pens, and "smuggler" flasks—were not infrequently blown at Sandwich by the workmen between their working shifts, either as a matter of whimsy or for presentation purposes. The commercial success of the company, as well as the current popularity of "Sandwich glass," relates largely to the machine-pressed ware that was produced in increasing abundance during its sixty-two years of

NEIGHBORHOOD CIRCULATING EXHIBITIONS: FOURTH SEASON. To inaugurate its fourth season of Neighborhood Circulating Exhibitions the Museum will send out three collections during October and November to be shown to the end of 1936. The exhibition European Textiles and Costume Figures will be shown at Union Settlement, on East 104th Street near Second Avenue, in Harlem, from October 26 through December 28; Ancient Egypt: Its Life and Art at Seward Park High School, at Grand and

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Ludlow Streets, in the lower East Side, from October 29 through December 22; and The Art of China at the New York School of Industrial Art on West 40th Street near Eighth Avenue, in the theater district, from November 5 through December 23.

Several lectures and gallery talks on the principles of color and design as illustrated by these collections will be given in the exhibition rooms by Grace Cornell of the Museum staff. Such talks are scheduled for the exhibition Art of China on November 5 and 19 and December 3 at 3:00 p.m. and for the exhibition European Textiles and Costume Figures on November 12 and December 10 at 4:00 p.m. All these gallery talks are open free to the public; they are announced in the *Weekly Calendar* and in the BULLETIN of the Museum.

These neighborhood exhibitions change complexion as they go from place to place in their circuits, the modifications in their contents being caused by the differences in the types of rooms made available to the Museum for showing them. Such varied

physical conditions require great elasticity in all the Museum's arrangements, affecting both the collections lent and the methods of display. The preparation of a season's schedule is a complicated task, for the schools and other organizations showing our exhibitions maintain calendars of their own activities with which the Museum's program must be co-ordinated.

This year the experiment of holding a summer exhibition was made when a collection was shown at the Young Men's and Young Women's Hebrew Association on Washington Heights. The attendance ran to 10,632, including ten classes and groups in the gallery, for the period June 16 through August 16. The fifty-three exhibition days showed an average daily attendance of two hundred.

So far in 1936 there have been eleven showings in six high schools, two public library branches, one museum, one settlement house, one "Y" branch. Attendance figures for 1936 show the satisfying total of 215,533 to the end of August. R. F. B.

## MUSEUM EVENTS<sup>1</sup>

NOVEMBER 16 THROUGH DECEMBER 20, 1936

### LECTURES AND TALKS

|                |         | FOR MEMBERS   |             |
|----------------|---------|---|-------------|
| NOVEMBER<br>16 | 11 a.m. | Architecture: Classical and Renaissance, 3. Mr. Shaw            | Classroom D |
|                | 2 p.m.  | Prints, 3. Mrs. Fansler   | Classroom A |
|                | 3 p.m.  | Design: Italian Decorative Art. Miss Cornell                    | Classroom K |
|                | 4 p.m.  | Animals in Chinese Art (Gallery Talk for Children). Miss Duncan | Galleries   |
| 20             | 11 a.m. | Design in Wallpaper. Miss Cornell                               | Classroom K |
|                | 12 m.   | The Changing East, 3. Miss Duncan                               | Galleries   |
| 23             | 11 a.m. | Architecture: Classical and Renaissance, 4. Mr. Shaw            | Classroom D |
|                | 2 p.m.  | Prints, 4. Mrs. Fansler   | Classroom A |
|                | 3 p.m.  | Design Unity: Character of the Room. Miss Cornell               | Classroom K |
|                | 4 p.m.  | Mediaeval Castles (Gallery Talk for Children). Miss Freeman     | Galleries   |
| 30             | 11 a.m. | Architecture: Classical and Renaissance, 5. Mr. Shaw            | Classroom D |
|                | 2 p.m.  | Prints, 5. Mrs. Fansler   | Classroom A |
|                | 3 p.m.  | Etchings: a Study in Design. Miss Cornell                       | Classroom K |

<sup>1</sup> Classroom and gallery assignments are subject to change. The meeting place for each appointment will be given on the bulletin boards in the Fifth Avenue hall.



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

|          |         |   |             |
|----------|---------|---|-------------|
| NOVEMBER |         |   |             |
| 30       | 4 p.m.  | American Pioneer Life (Gallery Talk for Children). Mr. Busselle           | Galleries   |
| DECEMBER |         |   |             |
| 4        | 11 a.m. | Design in Wallpaper and Furniture. Miss Cornell                           | Classroom K |
|          | 12 m.   | The Changing East, 4. Miss Duncan   | Galleries   |
| 7        | 11 a.m. | Architecture: Classical and Renaissance, 6. Mr. Shaw                      | Classroom D |
|          | 2 p.m.  | Prints, 6. Mrs. Fansler   | Classroom A |
|          | 3 p.m.  | Woodcuts: a Study in Design. Miss Cornell                                 | Classroom K |
|          | 4 p.m.  | The Oriental Theater (Gallery Talk for Children). Miss Duncan             | Classroom A |
| 11       | 11 a.m. | Design in Wallpaper, Textiles, and Rugs. Miss Cornell                     | Classroom K |
|          | 12 m.   | The Changing East, 5. Miss Duncan   | Galleries   |
| 14       | 11 a.m. | Architecture: Classical and Renaissance, 7. Mr. Shaw                      | Classroom D |
|          | 2 p.m.  | Prints, 7. Mrs. Fansler   | Classroom A |
|          | 3 p.m.  | Design in Modern Prints. Miss Cornell                                     | Classroom K |
|          | 4 p.m.  | Entertainments in Colonial Days (Gallery Talk for Children). Miss Bradish | Galleries   |
| 18       | 11 a.m. | Design in Wallpaper and Pictures. Miss Cornell                            | Classroom K |
|          | 12 m.   | The Changing East, 6. Miss Duncan   | Galleries   |

## FOR THE PUBLIC

|          |           |   |              |
|----------|-----------|---|--------------|
| NOVEMBER |           |   |              |
| 17       | 11 a.m.   | The Mediaeval Collection (General Tour)   | Galleries    |
|          | 11 a.m.   | Tone and Texture: Rugs. Miss Cornell  | Classroom K  |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 3 p.m.    | Character in Color: Embroidery. Miss Cornell  | Classroom K  |
|          | 4 p.m.    | Mediaeval Art: Amiens and Its Sculpture (Columbia Lecture). Emerson H. Swift            | Lecture Hall |
| 18       | 11 a.m.   | European Decorative Arts (General Tour)   | Galleries    |
|          | 11 a.m.   | Types of Painting, 2. Mrs. Fansler  | Galleries    |
|          | 2 p.m.    | Ceramics, 2. Miss Bradish   | Galleries    |
| 19       | 11 a.m.   | The Art of Egypt, 2. Mr. Taggart  | Classroom D  |
|          | 11 a.m.   | The Art of Italy, 8. Miss Freeman   | Classroom A  |
|          | 2 p.m.    | The Collection of Paintings (General Tour)  | Galleries    |
|          | 4 p.m.    | Mediaeval Art: Rheims and Its Sculpture (Columbia Lecture). Emerson H. Swift            | Lecture Hall |
| 21       | 11 a.m.   | Painting in the Netherlands and Spain, 8. Miss Abbot                                    | Lecture Hall |
|          | 2 p.m.    | The Court of Shah Abbas. Miss Duncan  | Galleries    |
|          | 2 p.m.    | Egyptian Sculpture in the Round (Survey of Collections). Mr. Taggart                    | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 3 p.m.    | Modern Glassware (Lecture for the Deaf and Deafened Who Read the Lips). Jane B. Walker  | Classroom B  |
|          | 4 p.m.    | Characteristics of English Art. Kenneth Mackenzie Clark                                 | Lecture Hall |
| 22       | 2 p.m.    | Egyptian Sculpture in the Round (Survey of Collections). Mr. Taggart                    | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 3 p.m.    | Tone and Texture. Miss Cornell  | Classroom K  |
|          | 4 p.m.    | Drawings by Old Masters of the Northern Schools. Frank Jewett Mather, Jr.               | Lecture Hall |
| 24       | 11 a.m.   | The Oriental Collection: the Near East (General Tour)                                   | Galleries    |
|          | 11 a.m.   | Design Unity: Character of the Room. Miss Cornell                                       | Classroom K  |
|          | 2:30 p.m. | Motion Picture  | Lecture Hall |
|          | 3 p.m.    | Character in Color: Painting. Miss Cornell  | Classroom K  |
|          | 4 p.m.    | Mediaeval Art: Canterbury and St. Thomas à Becket (Columbia Lecture). Everard M. Upjohn | Lecture Hall |
| 25       | 11 a.m.   | The Armor Collection (General Tour)   | Galleries    |
|          | 2 p.m.    | Ceramics, 3. Miss Bradish   | Galleries    |
| 28       | 2 p.m.    | Flemish Paintings in the Altman Collection. Miss Abbot                                  | Galleries    |
|          | 2 p.m.    | Greek Statues (Survey of Collections). Mr. Shaw   | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 4 p.m.    | Islamic Metalwork. Maurice S. Dimand  | Lecture Hall |
| 29       | 2 p.m.    | Greek Statues (Survey of Collections). Mr. Shaw   | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |

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|          |           |   |              |
|----------|-----------|---|--------------|
| NOVEMBER |           |   |              |
| 29       | 3 p.m.    | Modern Materials of Decoration (Gillender Lecture)<br>Eugene Schoen                                       | Classroom K  |
|          | 4 p.m.    | The Old English House of Brick and Stone. Herbert<br>Cescinsky  | Lecture Hall |
| DECEMBER |           |   |              |
| 1        | 11 a.m.   | The Egyptian Collection (General Tour)  | Galleries    |
|          | 11 a.m.   | Design in Wood Carving. Miss Cornell  | Classroom K  |
|          | 2 p.m.    | The Artist and Society, 1. Mrs. Fansler   | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 3 p.m.    | Color in Pottery. Miss Cornell  | Classroom K  |
|          | 4 p.m.    | Mediaeval Art: Gloucester, Edward II, and the Black<br>Death (Columbia Lecture). Everard M. Upjohn        | Lecture Hall |
| 2        | 11 a.m.   | The Mediaeval Collection (General Tour)   | Galleries    |
|          | 2 p.m.    | Tapestries, 3. Miss Freeman   | Galleries    |
|          | 4 p.m.    | An Introduction to the Language of Painting, 1. Mrs.<br>Fansler   | Classroom A  |
| 3        | 11 a.m.   | The Art of Italy, 9. Miss Freeman   | Classroom A  |
|          | 2 p.m.    | The Collection of Greek Art (General Tour)  | Galleries    |
|          | 2 p.m.    | Milestones in American Art, 3. Mr. Busselle   | Galleries    |
|          | 4 p.m.    | Mediaeval Art: Compton Wynyates and the English<br>Manor House (Columbia Lecture). Everard M. Up-<br>john | Lecture Hall |
| 5        | 11 a.m.   | Painting in the Netherlands and Spain, 9. Miss Abbot  | Lecture Hall |
|          | 2 p.m.    | Boston Silver. Miss Bradish   | Galleries    |
|          | 2 p.m.    | Egyptian and Assyrian Reliefs: a Contrast (Survey of<br>Collections). Mr. Taggart                         | Classroom A  |
|          | 2:30 p.m. | Motion Picture  | Lecture Hall |
|          | 4 p.m.    | Paintings as Manuscript Illustrations in India. W. Nor-<br>man Brown                                      | Lecture Hall |
| 6        | 2 p.m.    | Egyptian and Assyrian Reliefs: a Contrast (Survey of<br>Collections). Mr. Taggart                         | Classroom A  |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 3 p.m.    | Design and Use. Miss Cornell  | Classroom K  |
|          | 4 p.m.    | French Engraved Portraits of the XVII Century. Ellis<br>Ames Ballard                                      | Lecture Hall |
| 8        | 11 a.m.   | European Decorative Arts (General Tour)   | Galleries    |
|          | 11 a.m.   | Design in Lacquer Furniture. Miss Cornell   | Classroom K  |
|          | 2 p.m.    | Oriental Art, 3. Miss Duncan  | Galleries    |
|          | 2 p.m.    | The Artist and Society, 2. Mrs. Fansler   | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 3 p.m.    | Color in Ceramics: the Near East. Miss Cornell  | Classroom K  |
|          | 4 p.m.    | Mediaeval Art: Sculptured Pulpits of Mediaeval Italy<br>(Columbia Lecture). Emerson H. Swift              | Lecture Hall |
| 9        | 11 a.m.   | The Collection of Paintings (General Tour)  | Galleries    |
|          | 4 p.m.    | An Introduction to the Language of Painting, 2. Mrs.<br>Fansler   | Galleries    |
| 10       | 11 a.m.   | The Art of Italy, 10. Miss Freeman  | Classroom A  |
|          | 2 p.m.    | The Oriental Collection: the Far East (General Tour)  | Galleries    |
|          | 4 p.m.    | Mediaeval Art: Masterpieces of Sculpture in New York<br>(Columbia Lecture). James J. Rorimer              | Lecture Hall |
| 12       | 11 a.m.   | Painting in the Netherlands and Spain, 10. Miss Abbot   | Lecture Hall |
|          | 2 p.m.    | Jason and the Golden Fleece. Mrs. Fansler   | Galleries    |
|          | 2 p.m.    | Greek Reliefs (Survey of Collections). Mr. Shaw   | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 4 p.m.    | Dutch Painting of the XVII Century. Jakob Rosenberg   | Lecture Hall |
| 13       | 2 p.m.    | Greek Reliefs (Survey of Collections). Mr. Shaw   | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 3 p.m.    | Light in Design (Gillender Lecture). Alvin L. Powell  | Classroom K  |
|          | 4 p.m.    | Wedgwood's Portraits of Benjamin Franklin and His<br>Friends. R. T. H. Halsey                             | Lecture Hall |
| 15       | 11 a.m.   | The Armor Collection (General Tour)   | Galleries    |
|          | 11 a.m.   | Design in Painted Furniture. Miss Cornell   | Classroom K  |
|          | 2 p.m.    | The Artist and Society, 3. Mrs. Fansler   | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 3 p.m.    | Color in Ceramics: the Far East. Miss Cornell   | Classroom K  |

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

|          |           |   |              |
|----------|-----------|---|--------------|
| DECEMBER |           |   |              |
| 15       | 4 p.m.    | Mediaeval Art: Armor and Related Works of Art (Columbia Lecture). Stephen V. Grancsay | Lecture Hall |
| 16       | 11 a.m.   | The Egyptian Collection (General Tour)  | Galleries    |
|          | 11 a.m.   | Types of Painting, 3. Mrs. Fansler  | Galleries    |
|          | 4 p.m.    | An Introduction to the Language of Painting, 3. Mrs. Fansler                          | Galleries    |
| 17       | 11 a.m.   | The Art of Egypt, 3. Mr. Taggart  | Classroom D  |
|          | 11 a.m.   | The Art of Italy, 11. Miss Freeman  | Classroom A  |
|          | 2 p.m.    | The Mediaeval Collection (General Tour)   | Galleries    |
|          | 4 p.m.    | Mediaeval Art: Metalwork (Columbia Lecture). Stephen V. Grancsay                      | Lecture Hall |
| 19       | 11 a.m.   | Painting in the Netherlands and Spain, 11. Miss Abbot                                 | Lecture Hall |
|          | 2 p.m.    | The Treasures of el Lāhūn. Mr. Taggart  | Galleries    |
|          | 2 p.m.    | Roman Portraiture (Survey of Collections). Mr. Shaw                                   | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 4 p.m.    | Pageants and Triumphs in Book Illustration. Karl Kūp                                  | Lecture Hall |
| 20       | 2 p.m.    | Roman Portraiture (Survey of Collections). Mr. Shaw                                   | Galleries    |
|          | 2:30 p.m. | Motion Pictures   | Lecture Hall |
|          | 3 p.m.    | Treatment of Motive in Design. Miss Cornell   | Classroom K  |
|          | 4 p.m.    | The Making of Cathedral Sculpture (Gillender Lecture). John Angel                     | Lecture Hall |

## EXHIBITIONS

|  |                     |                       |
|--|---------------------|-----------------------|
| Glass, 1500 B.C. to A.D. 1935                            | Gallery D 6         | Through November 20   |
| Chinese Textiles   | Gallery E 15        | Through December 10   |
| Japanese Arms and Armor from the George C. Stone Bequest | Gallery E 15        | Beginning December 20 |
| Romanticism in Prints                                    | Galleries K 37-40   | Through November      |
| Prints and Drawings of Architecture                      | Galleries K 37-40   | Beginning December 19 |
| Egyptian Acquisitions, 1934-1935                         | Third Egyptian Room | Through December      |

## NEIGHBORHOOD CIRCULATING EXHIBITIONS

|                                       |   |                     |
|---------------------------------------|---|---------------------|
| The Art of China                      | New York School of Industrial Art, 257 West 40th Street | Through December 23 |
| Ancient Egypt: Its Life and Art       | Seward Park High School, Grand and Ludlow Streets       | Through December 22 |
| European Textiles and Costume Figures | Union Settlement, 237 East 104th Street                 | Through December 28 |

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

## LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

**BRANCH BUILDING.** The Cloisters. *Closed in its present location.* The collections will be on view again when they have been installed in the new building being erected for them in Fort Tryon Park. Notice will be given of the opening of the new Cloisters.

## OFFICERS AND TRUSTEES

|                                       |                       |
|---------------------------------------|-----------------------|
| GEORGE BLUMENTHAL                     | President             |
| MYRON C. TAYLOR                       | First Vice-President  |
| WILLIAM CHURCH OSBORN                 | Second Vice-President |
| MARSHALL FIELD                        | Treasurer             |
| HENRY W. KENT                         | Secretary             |
| THE MAYOR OF THE CITY OF NEW YORK     | EX OFFICIO            |
| THE COMPTROLLER OF THE CITY           |                       |
| THE PRESIDENT OF THE DEPT. OF PARKS   |                       |
| PRESIDENT, NATIONAL ACADEMY OF DESIGN |                       |
| CORNELIUS N. BLISS                    | HENRY STURGIS MORGAN  |
| STEPHEN CARLTON CLARK                 | J. P. MORGAN          |
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| R. T. H. HALSEY                       | ARTHUR W. PAGE        |
| EDWARD S. HARKNESS                    | FRANK LYON POLK       |
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| ARTHUR CURTISS JAMES                  | NELSON A. ROCKEFELLER |
| ROBERT A. LOVETT                      | ELIHU ROOT            |
| HOWARD MANSFIELD                      | ELIHU ROOT, JR.       |
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|                                       | THOMAS J. WATSON      |
| ADVISORY TRUSTEE                      | HENRY S. PRITCHETT    |

## THE STAFF

|   |                       |
|---|-----------------------|
| Director  | HERBERT F. WINLOCK    |
| Assistant Director                                    | WILLIAM M. IVINS, JR. |
| Egyptian Art, Curator                                 | HERBERT F. WINLOCK    |
| Associate Curator and Director of Egyptian Expedition | AMBROSE LANSING       |
| Associate Curator                                     | LUDLOW BULL           |
| Greek and Roman Art, Curator                          | GISELA M. A. RICHTER  |
| Associate Curator                                     | CHRISTINE ALEXANDER   |
| Near Eastern Art, Curator                             | MAURICE S. DIMAND     |
| Far Eastern Art, Curator                              | ALAN PRIEST           |
| Mediaeval Art, Curator                                | JAMES J. RORIMER      |
| Renaissance and Modern Art, Curator                   | PRESTON REMINGTON     |
| Associate Curators                                    | C. LOUISE AVERY       |
| Assistant Curator in Charge of Textile Study Room     | JOHN G. PHILLIPS, JR. |
| American Wing, Curator                                | FRANCES LITTLE        |
| Paintings, Curator                                    | JOSEPH DOWNS          |
| Prints, Curator                                       | HARRY B. WEHLE        |
| Arms and Armor, Curator                               | WILLIAM M. IVINS, JR. |
| Altman Collection, Keeper                             | STEPHEN V. GRANCAY    |
| Educational Work, Director                            | THEODORE Y. HOBBS     |
| Industrial Relations, Director                        | HUGER ELLIOTT         |
| Librarian   | RICHARD F. BACH       |
| Editor of Publications                                | WILLIAM CLIFFORD      |
| Assistant Treasurer                                   | WINIFRED E. HOWE      |
| Assistant Secretary                                   | FRANK M. FOSTER       |
| Executive Assistant                                   | G. LAUDER GREENWAY    |
| Registrar   | BRADFORD BOARDMAN     |
| Superintendent of Buildings                           | HENRY F. DAVIDSON     |
| Examiner  | CONRAD HEWITT         |
|   | FRANK J. DUNN         |

## MEMBERSHIP

|  |          |
|--|----------|
| BENEFACTORS, who contribute or devise . . .  | \$50,000 |
| FELLOWS IN PERPETUITY, who contribute . . .  | 5,000    |
| FELLOWS FOR LIFE, who contribute . . .       | 1,000    |
| CONTRIBUTING MEMBERS, who pay annually . . . | 250      |
| FELLOWSHIP MEMBERS, who pay annually . . .   | 100      |
| SUSTAINING MEMBERS, who pay annually . . .   | 25       |
| ANNUAL MEMBERS, who pay annually . . .       | 10       |

**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members: their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

MUSEUM GALLERIES free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven must be accompanied by an adult.

## HOURS OF OPENING

|   |                   |
|---|-------------------|
| GALLERIES:                                |                   |
| Saturdays                                 | 10 a.m. to 6 p.m. |
| Sundays                                   | 1 p.m. to 6 p.m.  |
| Other days                                | 10 a.m. to 5 p.m. |
| Holidays, except Thanksgiving & Christmas | 10 a.m. to 6 p.m. |
| Thanksgiving                              | 10 a.m. to 5 p.m. |
| Christmas                                 | 1 p.m. to 5 p.m.  |

The American Wing closes at dusk in winter.

**CAFETERIA:**

Weekdays and holidays, except Christmas 12 m. to 4:45 p.m.

**LIBRARY:** Gallery hours, except legal holidays.

**MUSEUM EXTENSION OFFICE:** 10 a.m. to 5 p.m., except Sundays and holidays.

**PRINT ROOM AND TEXTILE STUDY ROOM:** 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

## INFORMATION AND SALES DESK

Located at the 82d Street entrance to the Museum. Open daily until 4:45 p.m.

Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

## LECTURES AND GALLERY TALKS

See MUSEUM EVENTS in this number. A complete list will be sent on request.

## INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

## PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

## CAFETERIA

In the basement of the building. Luncheon and afternoon tea served daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

## TELEPHONE

The Museum number is Rhinelander 4-7690.